



The New Amberola **GRAPHIC**

Autumn Number

Deadline for
next issue:
January 1st

*See Dated
Auctions!*

October, 1991
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October, 1991
(Autumn)

The New Amberola Graphic

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Revised Notice

Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to reach some parts of the country and Canada. We advise closing dates of no sooner than May 31, August 31, November 30 and February 28 for dated matter.

Editor's Notes

As more and more regional governments find traditional sources of revenue tapering off, they seem to be resorting to motor vehicle violators at an ever increasing rate. Never mind that real crime is also increasing! Whenever a business is vandalized or a home or automobile is broken into, the response is invariably the same: "Well, there really isn't much we can do" ...and they don't! They don't even check with neighbors to see if they witnessed anything suspicious; and frequently the victims are made to feel like the guilty party. But let a motorist go a few miles over the speed limit, or have a tail light out, or have an expired inspection sticker, and they're right there to issue a summons. Hardly a day goes by that we don't see some local or state officer running radar along a major thoroughfare, but rarely do we ever see a patrol car traversing our residential or secondary roads. Is this a problem in other regions of the country, or just the Northeast?

Please remember to patronize our many wonderful advertisers as you begin to think about doing your holiday shopping.

- M.F.B.

by Martin Bryan

No, this is not in any way a suggestion of some sort of Freudian complex! The title has to do with a phenomenon recently brought to my attention by Edison enthusiast Kirk Bauer. Kirk has long owned a copy of Blue Amberol #4130, "You Can't Trust Nobody" by Ernest Hare. His record was clearly pressed from a previously existing record, and the result is something quite astonishing.

The title rim shows the first evidence. When held at an angle in the light, another image comes into view: the words "Glow Worm, "Edison Concert Band," and even another signature and patent data are visible! It turns out that this was originally record #1807 in its previous life. But that's only the title end. When playing the record, there is very clear and audible evidence of a "Glow Worm" which has faded significantly in favor of Ernest Hare's plaintive ditty.

In the illustration, thanks to Kathy Donnelly, we can see the following bits of evidence:

- A. Last two letters of "EDISON" and first letter of "CONCERT"
- B. The complete word "BAND"
- C. Original mould number 38

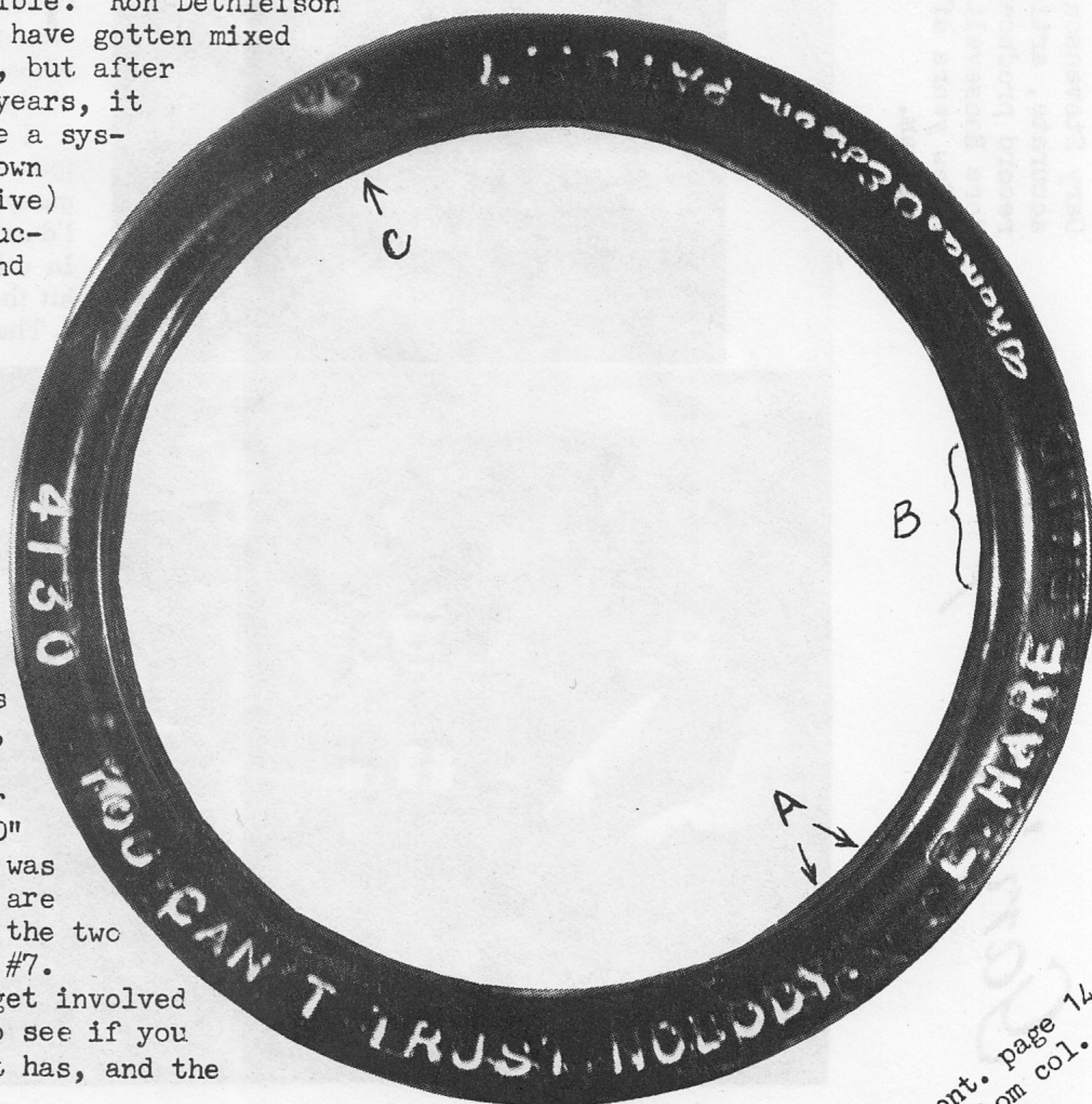
Kathy found that lighting the beveled rim was tricky, but you can also see some remains of the earlier title suppressed behind the current one.

One of a kind, you say? After thinking about the title for awhile, I realized that I also had a copy and went searching. When I finally located it, I was initially disappointed, as I felt mine was a normal pressing. But then the light hit it just right, I got out a magnifying glass, and sure enough! Mine too was a repressing. Mine is something with the word "Hawaiian" in the title by Louise & Ferera, but the rest is so faint that I can't make it out. And nothing is audible when played.

I then sent out an s.o.s. to a number of collectors I knew to have large groups of Blue Amberols. Steven Nassau was the only one who turned up a copy, and his seems to be a regular pressing. Still, the coincidence of Kirk's and my copies both being repressings seems quite amazing, and I would venture to guess that more are than aren't. But what goes on here? A number of theories have surfaced. One is that some of the original pressings weren't up to Edison standards so were repressed. But if Edison had such high standards, they surely wouldn't have released Kirk's record on which a previous recording is audible. Ron Dethlefsen ventured that the pressings might have gotten mixed up as they came out of the moulds, but after moulding Blue Amberols for eight years, it seems unlikely that they would use a system where this could happen. My own theory (which is just as speculative) is that the record went into production for December 1920 release, and they ran out of celluloid blanks. They had to have copies ready for sale (as the record had probably already been announced), so they grabbed records off the shelf and remoulded them in order to fill initial orders to the jobbers. I will say I examined several other records numbering in this vicinity and found nothing, so it seems only #4130 may have been affected.

At least two different moulds are involved in these repressings, so here's how the documented copies break down: All copies so far have two dots after the word "PATD" (this indicates the master record was take-2). Steven's and my records are from mould #2 (the little 2 after the two dots), while Kirk's is from mould #7.

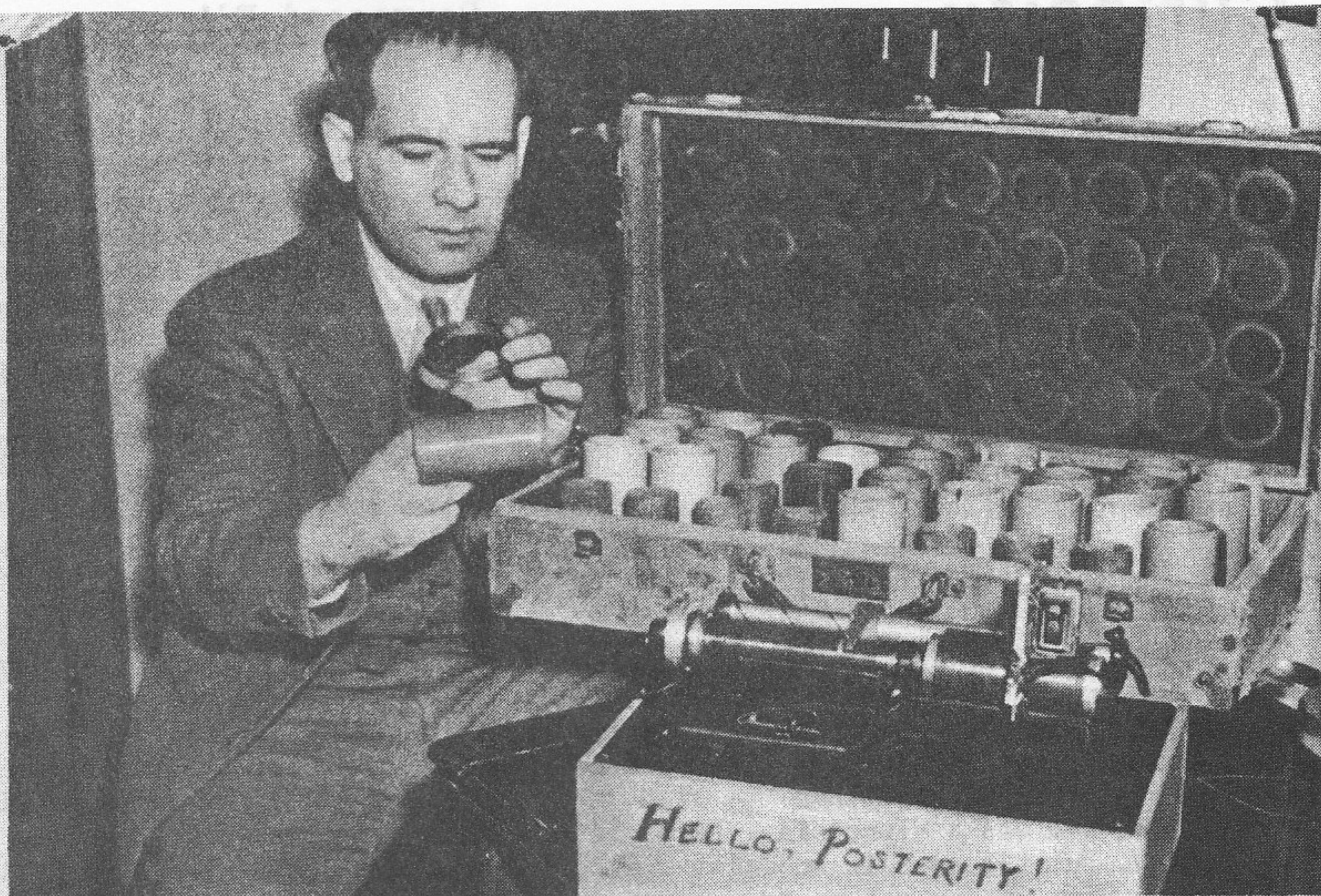
It's now time to ask you to get involved with this mystery. First check to see if you have this record, how many dots it has, and the



cont. page 14
(bottom col. 2)

Gary Stevenson provides us with a highly interesting, though not completely accurate, article from the September 1941 *Mechanix Illustrated* on veteran record producer G. Robert Vincent. (The writer failed to recall that Theodore Roosevelt had recorded for both Victor and Edison.) Vincent went on a few years after this article appeared to direct the government's V-Disc program.

Gary's Scrapbook



George Vincent examines his records of the great voices of history.

Voices From The Grave

One man's hobby bids fair to be the instrument through which future generations will hear the spoken messages of today's great figures.

THE record turns, the needle is set on it, and the sound of a voice is heard, a voice whose vibrant quality even the squeakiness of the recording cannot hide.

"I wish," the voice says, "to see you boys join the Progressive Party and act in that party and as good citizens, in the same way I'd expect any of you to act in a football game. In other words, don't flinch, don't foul, and hit the line hard."

That statement, recorded by George Robert Vincent as a boy, is the only existing record of Theodore Roosevelt's voice.

With some five thousand other records, seven hundred of which are old-fashioned cylinders, it makes up Vincent's voice collection, or "Vocarium," the largest and most varied private collection of its kind in the world.

Vincent, who started collecting voice recordings when he was 11 years old, now has thousands of voices on file, including those of Sarah Bernhardt.

The man who gave Vincent his start. Thomas A. Edison and staff.

Mechanix Illustrated





As a boy, Vincent secured the only known record of the voice of Theodore Roosevelt, shown above, for which Daniel Carter Beard, below, made the introduction.

P. T. Barnum, Jane Addams, Kaiser Wilhelm II, Richard Harding Davis, Guglielmo Marconi, Rudyard Kipling, General William Booth, Dame Nellie Melba, Rudolph Valentino, John Wanamaker, Joe Jefferson, Ellen Terry, Buffalo Bill, Helen Keller, the Mayo brothers, Mark Twain, William McKinley, Ernest Henry Shackleton, Mahatma Gandhi, Warren G. Harding, Charles Lindbergh, Christabel Pankhurst, King Albert of Belgium, Woodrow Wilson and Andrew Carnegie.

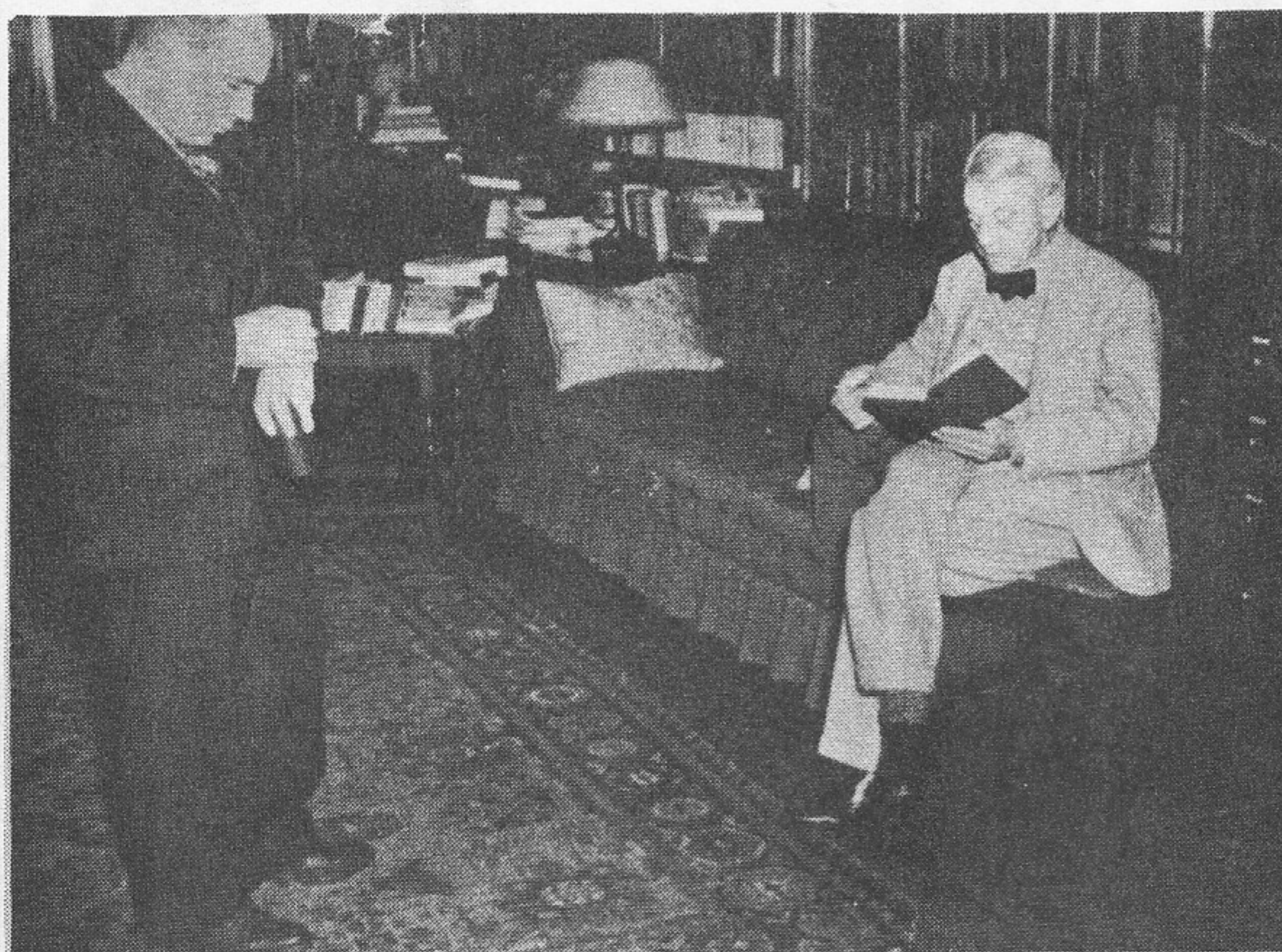
One of the records of which Vincent is most proud is the earliest record of any sort now in existence, a wax cylinder on which Thomas Edison, who was just starting his voice collection, requested his London agent, Colonel George E. Gouraud, to have Gladstone make a record. Edison's oral message goes:

Gouraud, agent of my choice,
Bid my balance sheets rejoice;
Send me Mr. Gladstone's voice.

Vincent also owns Gladstone's response, a message of greeting and good wishes spoken in the quavering, aged voice of Britain's great prime minister.

A free-lance sound-recording engineer, Vincent can't remember a time when he wasn't





Vincent, left, records the voice of one of today's great figures. Prof. William Lyon "Billy" Phelps, of Yale.

The instruments are set up in the Phelps library, and Vincent gives the professor the "go ahead" signal.



interested in voices. "I used to play the family gramophone," he says, "and wish that I could have heard the voices of the great characters of history, because then I would have known what they were really like."

The son of a New York doctor, young Vincent was something of a child dynamo who, at the age of eleven, was editing and publishing a monthly ten-cent magazine called *Boys' Paper*. While still in short pants, he was interviewing and soliciting editorial contributions for his little magazine from the great and near-great of New York City. It was one of the friendships he formed in his editorial capacity that got him started on his voice collecting hobby.

The man was Charles Edison who, on hearing of Vincent's interest in gramophones and voices, invited the boy editor out to Menlo Park to meet his father. The elder Edison

and Vincent talked about phonographs; the great inventor told about his early collection of famous voices, and Vincent told him that he wanted very much to make just such a collection himself. Edison, pleased with his youthful enthusiasm, presented him with a recording machine, a cumbersome affair with a horn into which the person being recorded shouted, while an operator worked a bellows to blow away the wax cut from the cylinder by the recording needle.

From then on, when young Vincent went to interview anyone, this machine went with him. The person involved was asked not only to contribute an article to *Boys' Paper*, but also to bellow some words of wisdom into the machine. With several friends and the recorder, he called at Teddy Roosevelt's Oyster Bay home, and it was then that the only recording of Roosevelt's voice was made.

Vincent, right, and his son, Kenneth, examine a replica of Edison's first recording machine at the scientist's laboratory at Menlo Park.



In the summer of 1916, after a year at Columbia University, Vincent decided that he would go to Europe and record the voices of such personages as Kitchener and Foch and, when victory belonged to the Allies, the captured Kaiser. Without money or the consent of his family, he stowed away on a boat, but without his precious recording machine. Arrested by Liverpool immigration authorities, he walked out of the hotel where they had confined him along with other suspicious characters and made his way to London. He earned a little money in London by carrying luggage at Victoria Station, then stowed away for France on a Channel boat.

Getting by the French immigration officers with some fast talking, he managed to talk his way into a French Army division as a dispatch-carrier. He was sixteen at the time. Wounded at Arras, he came out of unconsciousness to find himself in a military hospital in Calais, under arrest and charged with being

a spy. It seemed that while he was unconscious, he had muttered a few words of school-room German.

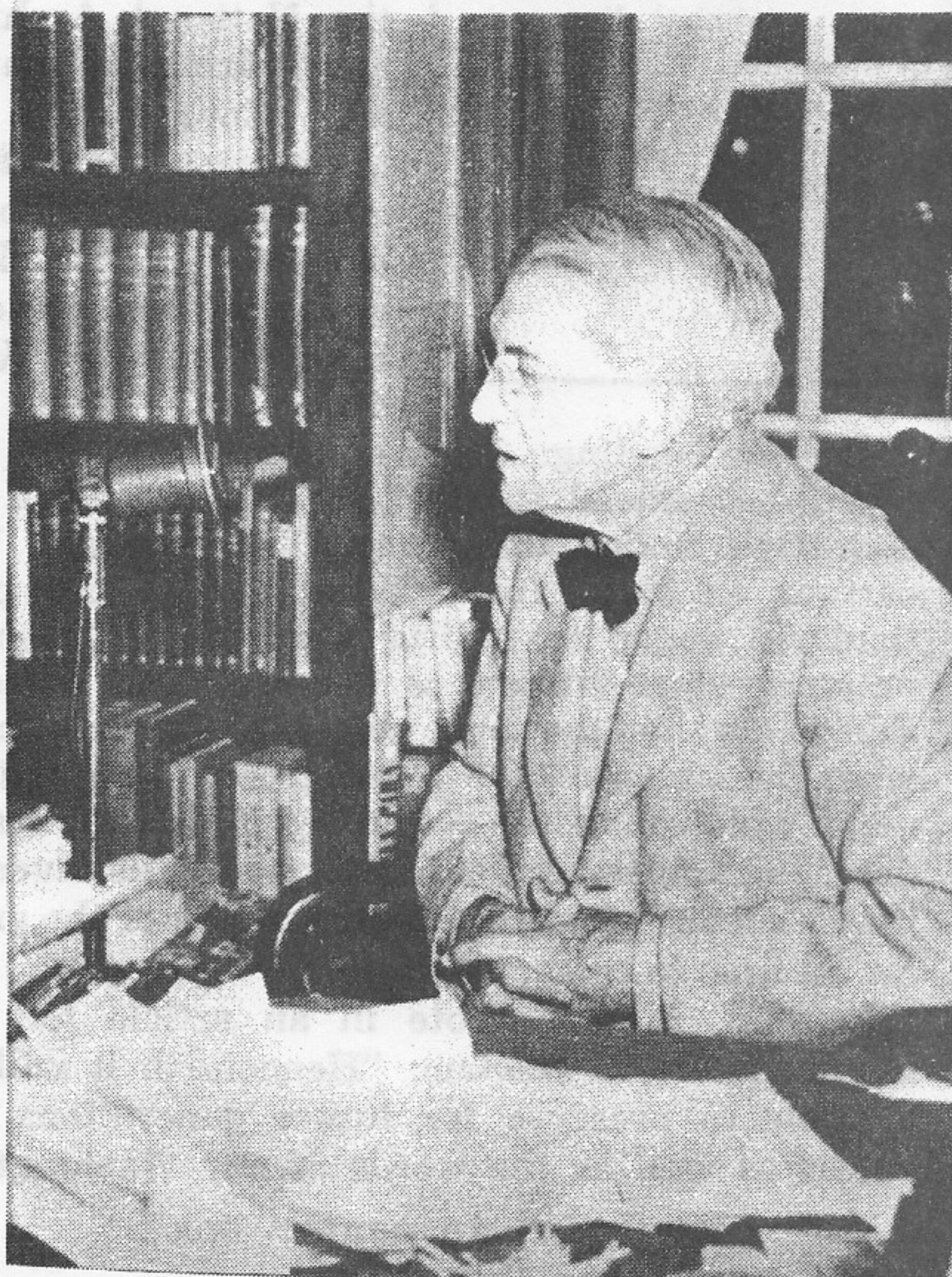
Through the combined efforts of the American Ambassador and Secretary of State Lansing, he was released and sent home. In New York, he appeared in a musical comedy as a singer, and when the United States entered the war, he volunteered for the American Army. After seeing service with the A. E. F., he became an attache of the American Embassy, attending the Peace Conference as a code clerk. This last was a tantalizing job in that, without his recorder, he was in close proximity with such people as Joffre, Pershing, Foch and Poincare.

Arriving home in 1920 Vincent roamed about the country recording voices for a while, then went abroad again to conquer new fields. He obtained records made by the Kaiser, Hindenburg and Ludendorff from a Major von Stulpnagel. From a retired admiral, he secured a record made by Franz Joseph, in 1915; after this coup, he returned home.

In 1922 he went to work for Edison as a recording engineer, going out on location to record political talks as well as jazz bands. He stayed with Edison until 1928, when the recording company went out of existence. He worked for a small firm of sound engineers until 1935, and then went into business for himself.

One source of records for Vincent's collection is the re-recording business, at which job he is probably the world's expert. Many people have old cylinders or discs whose

Prof. Phelps delivers his message, to be heard many years from now by the readers of his works.



contents they want transferred to new records, and such jobs are Vincent's delight. A recent case was when Deems Taylor, well-known music critic, brought in a cylinder of his own voice, which his father had made in 1889, a recording of a song. Taylor said that he was three years old when he had sung the song, and he'd like to hear how he sounded. The record, wax on cardboard, was in bad shape.

Examining it under a microscope, Vincent discovered the grooves were square, and would require a special needle. What was more, the record could be played only on a machine made by a firm long since out of existence. Vincent was stumped, but not for long. He had the special needle made, and he borrowed a specimen of the machine from the Smithsonian Institute, in Washington. He played the old record on the museum's phonograph, then made a series of re-recordings with modern equipment. On each recording, he cut out a little more of the scratching and rumbling that marred Taylor's youthful song, until finally he had a clean-cut record which gives the song, even down to the whispered coachings of a fond father.

Many of Vincent's prize records were given to him by Thomas Edison, who, after an enthusiastic beginning, lost interest in his collection of famous voices. It is his lasting regret that the first record ever made—

Edison in his laboratory declaiming "Mary had a little lamb" into the first working model of his invention—was so fragile that it was probably played only a few times, and nobody ever thought of saving it. If it had been, it's a toss-up as to who would now own it—Vincent or the Smithsonian.

There is an eerie sensation to hearing some of his records for the first time, a realization that here are the voices of people long since dead, almost legendary characters, actually speaking. The average person is inclined to agree with Vincent that hearing a person speak gives an added insight into that person's character that nothing else can do.

It is a surprise to learn that Mark Twain sounded something like Ben Bernie; that Mahatma Gandhi speaks in a dominating voice with an

Oxford accent; and that William McKinley's voice was a dead ringer for Wendell Willkie's!

By putting a record on, Vincent can bring forth the voice of Woodrow Wilson who, shortly before his death, spoke out: "... we have done a great wrong to civilization at one of the most critical turning points in the history of mankind."

And, in these days, it gives the listener a distinct chill to hear President Harding, speaking at Hoboken after the arrival of a ship with 5,212 American dead, say: "It must not be again!"

Vincent collects old musical records, too, and has about ten thousand of them, but voices are his great love. He estimates roughly that he spends about half his considerable yearly income on his hobby. He wouldn't think of taking a motor trip without his recording apparatus.

Unlike other collectors, he is not jealous of his treasures and does not want them for his sole possession. His fondest hope is to see his collection of voices of the past, as well as recordings made of famous contemporaries, assembled and housed in a great national voice library. For years he has been trying to interest the Library of Congress, the Smithsonian Institute, the National Archives and various Senators and Congressmen in the project, but with no success. Lack of space, lack of money, lack of authority was pleaded. Rather bitterly, Vincent puts them all

and our Lincolns, so that they may be heard in every village and hamlet in the country ..."

Vincent intends that, if it's in his power, the hopes of America's greatest inventor will be fulfilled. Lack of official support for the project has disappointed him, but he's not yet ready to give up the fight.

In the meantime, he's searching out and tracking down old records with all the zeal and perseverance of the true hobbyist. Sometimes there are heart-breaking instances when he traces an old cylinder down, only to find that the unknowing owners have "thrown that old thing out."

Sometimes they haven't, and then comes the thrill of playing the record and discovering some unknown voice from the grave, perhaps a once famous voice, speaking across the span of years.

If, in rummaging around in the attic or cellar, you should run across an old, unlabeled disc or cylinder, don't consign it to the ashcan ... it may be valuable. But—if you want to keep it for yourself—don't tell a soul. Because, if you do, George Robert Vincent will probably be at your front door within the week!

under the heading: Lack of vision.

Without official support, he has organized his collection under the name, The National Vocarium, in New York. What makes him particularly eager to realize the plan of a great national voice library is the fact that Thomas Edison also had the same vision and the same hope when he invented the phonograph. The instrument which took the world by storm was less a device of amusement and diversion to its inventor than a means of preserving the voices of the great for all time to come.

In 1878, Edison wrote in an article for the *North American Review*: "Henceforth it will be possible to preserve for future generations the voices as well as the words of our Washingtons

(concluded in center box)

PHONOGRAPH FORUM

George Paul

Foreword

I admit that I'm somewhat biased toward open-horn talking machines. I really don't know why this is; I own several internal-horn machines and enjoy them greatly. I must admit, however, that reading Thomas Rhodes' articles and this one by Richard Collins begins to ignite the flames of romance for walnut, lacquer, and golden grille-cloth. I've been resisting this, but I don't know how long I can hold out. Where does one put these things?

In early October, fate forced my hand. I discovered a dusty Credenza in the upstairs of an old appliance store in my hometown. The proprietor wanted it out; and who better to buy it than someone who was known by him to be an easy mark for such items? The deed was done. My wife (long-suffering and ensured a place in heaven) said one word: "Where?" Her logic was inescapable; the Credenza sits in the basement.

Mr. Rhodes; Mr. Collins....You've some share of blame in this. Now what do I do?

A Comparison of the Victor Orthophonic Credenza (Model 8-30) with the Columbia Viva-Tonal (Model 810)

by Richard Collins
(guest columnist)

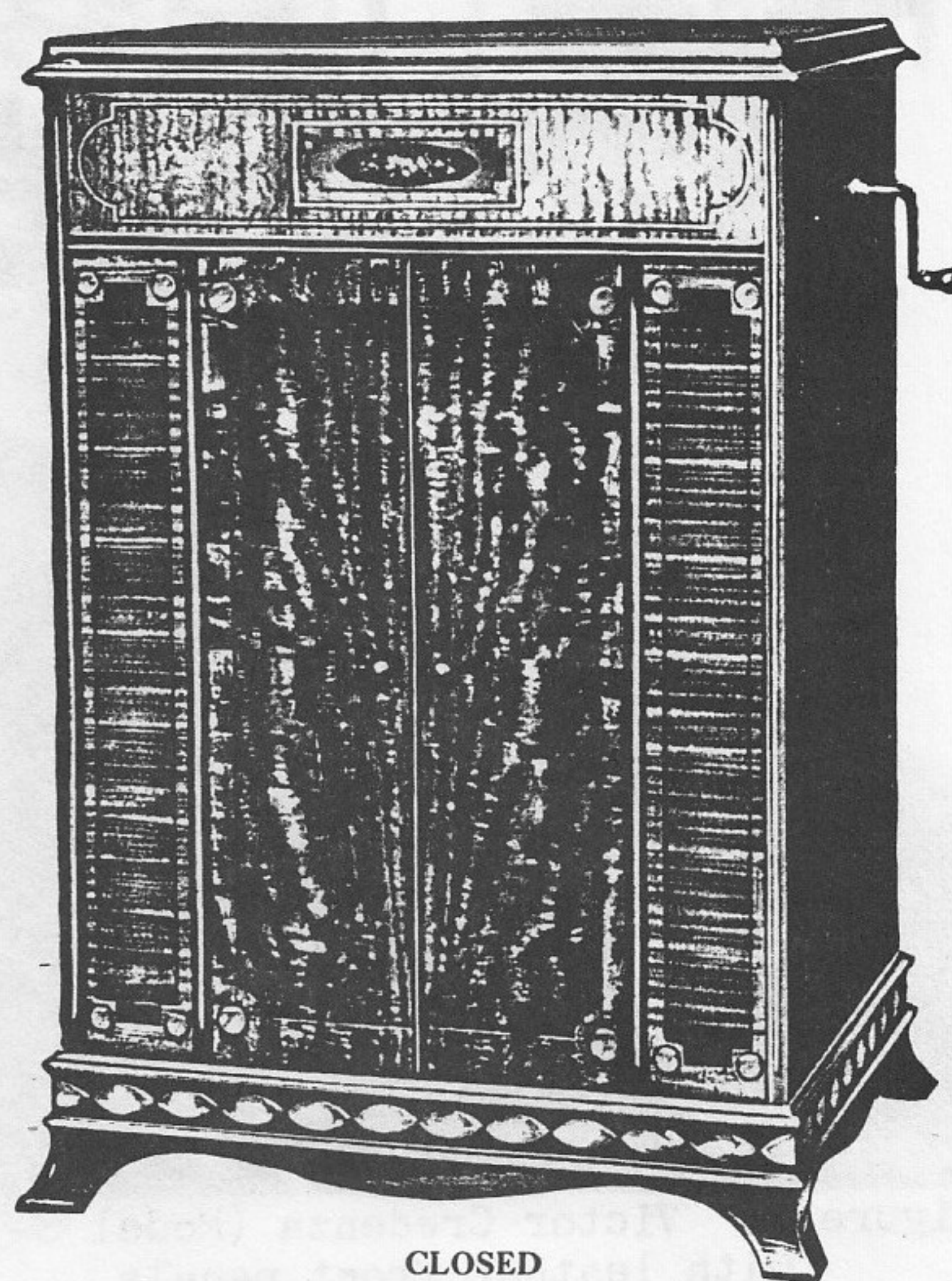
The Victor Credenza is a well-known phonograph which has become even more famous in recent years due to the fascination shown by Japanese collectors. The price of these machines has more than tripled in recent years. In 1990 at the Antique Village Show in Union, Illinois, the author was aware of some 12 machines, all priced above \$1100, that were sold within several hours.

The corresponding phonograph, the Viva-Tonal Model 810, offered in 1925, by the Columbia Phonograph Co. is much less well known. Until I acquired a fine example in 1990 at an antique shop in Arkansas, I had never even seen a photograph of one.

It is well documented that in 1924, after much experimentation, engineers of the Western Electric Co. and Bell Telephone Laboratories developed a process for electrical recording of phonograph records and for improved acoustical reproducing phonographs. An agreement was offered to the Victor Talking Machine Co. that would have given them exclusive rights to these developments.

Louis Sterling, president of the Columbia Phonograph Co., Ltd., received word of the proposed agreement and cabled Western Electric to delay any decisions in the matter until his arrival in the U.S. Victor had delayed signing the exclusive contract for whatever reasons, thus giving Sterling and the Columbia Co. time to enter the negotiations. The exclusive offer to Victor was withdrawn, and a new agreement was made allowing Victor and Columbia equal rights to the new technology. This resulted in the new line of Victor Orthophonic phonographs and Columbia Viva-Tonal phonographs. The Victor machines were imminently successful, while relatively few of the new Columbias were sold.

Robert W. Baumbach's book Look for the Dog is well known for clear deliniation of the various Victor Orthophonic models, including the 8-30 (see figure 3). A



CLOSED

MODEL NO. 810—Price \$300.00

The cabinet of this imposing Viva-tonal Columbia is of brown mahogany with a decorative art finish. In proportions and design, it is in keeping with the most luxurious furnishings. Above the vertical doors, which slide out of sight on either side of the large tone amplifying section, is a beautiful flower design enhancing the rich and tasteful color effect of this model.

A further description will be found under Model 800 which is the same as Model 810, except that the cabinet is of walnut and is without flower design.

figure 1. Columbia Viva-Tonal 810
from 1927 catalogue

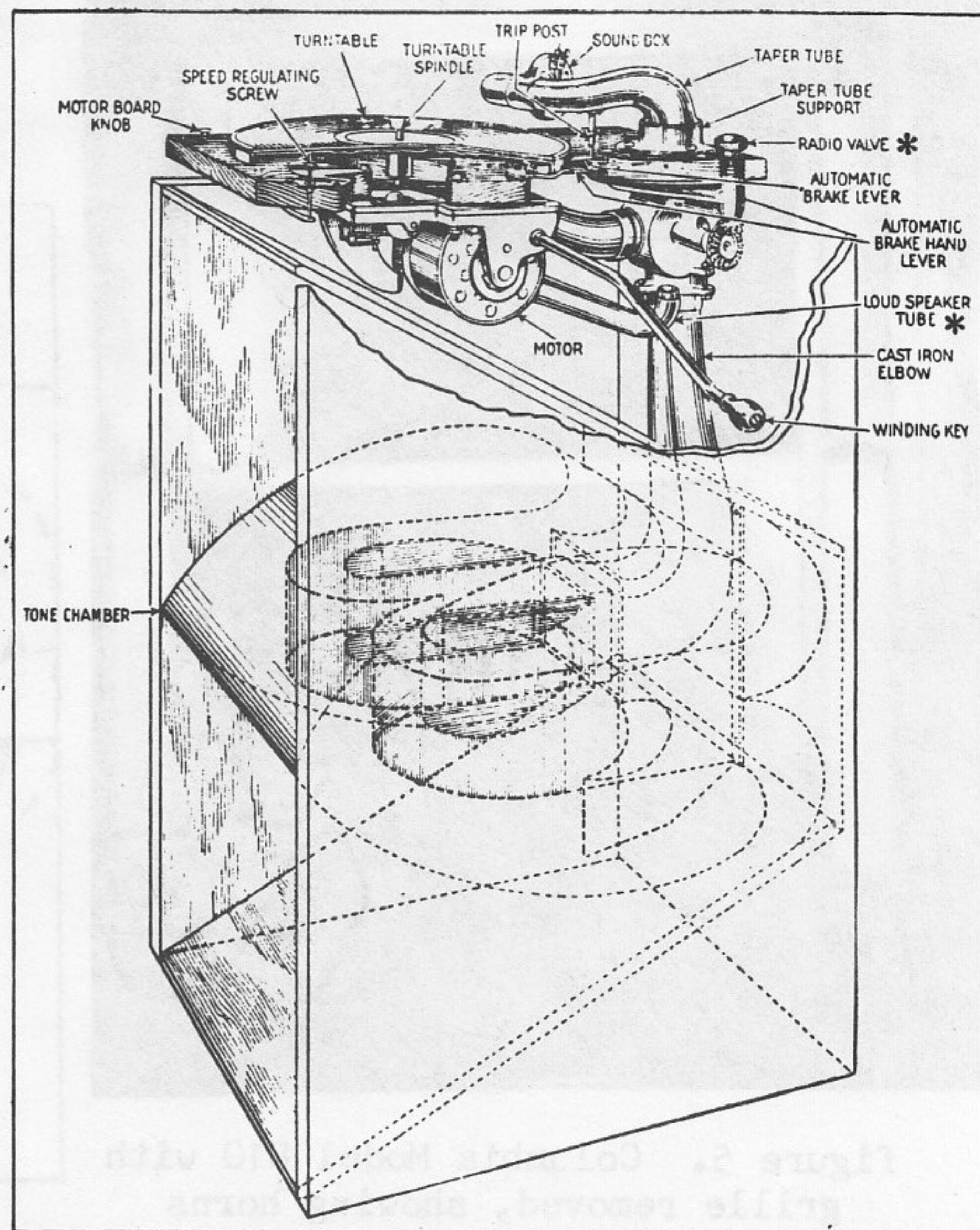


figure 2. Re-entrant Tone Chamber
of Victor Credenza



figure 3. Victor Credenza (Model 8-30)
with leather front panels



figure 4. Columbia Viva-Tonal Model 810
with doors folded into cabinet

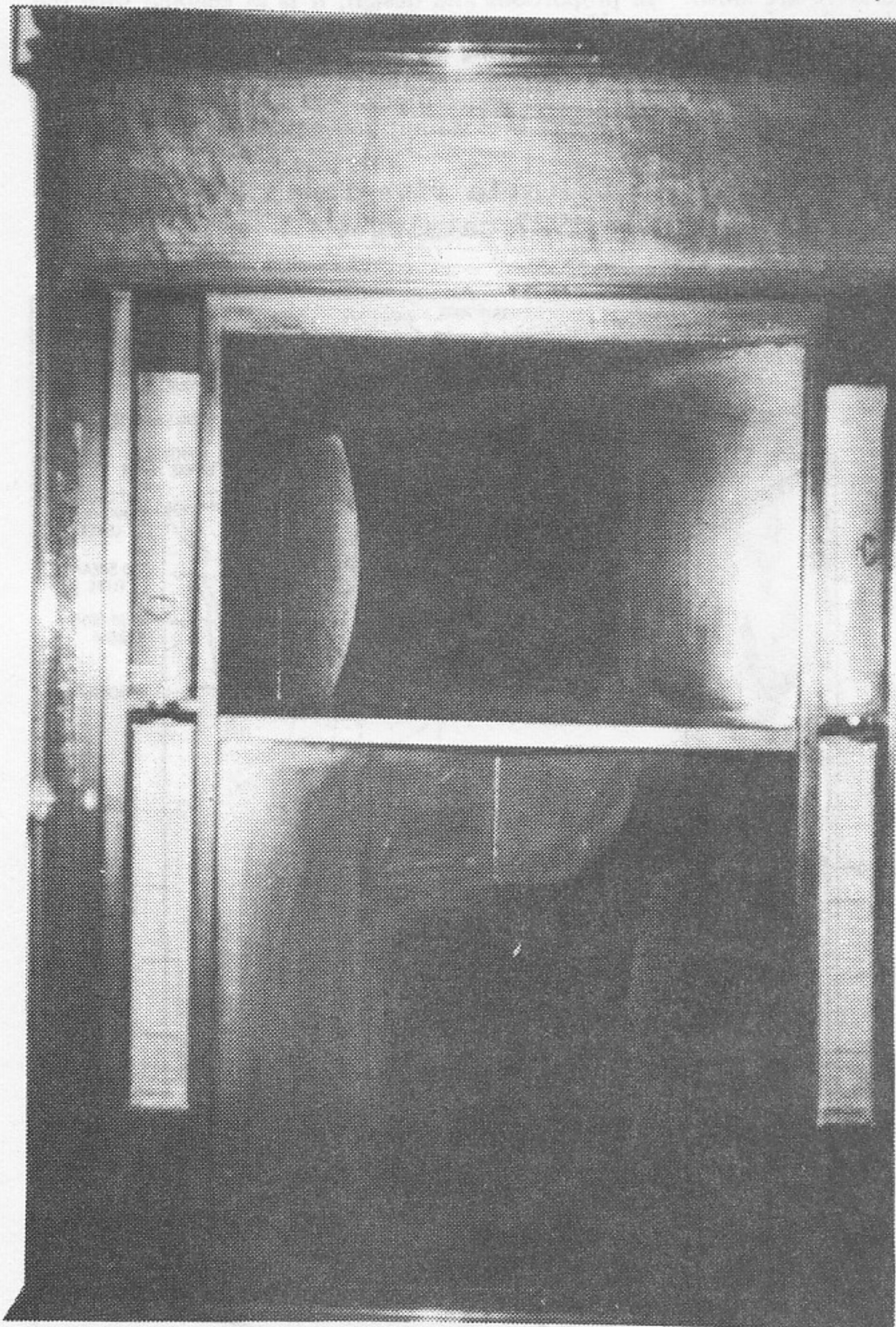


figure 5. Columbia Model 810 with
grille removed, showing horns

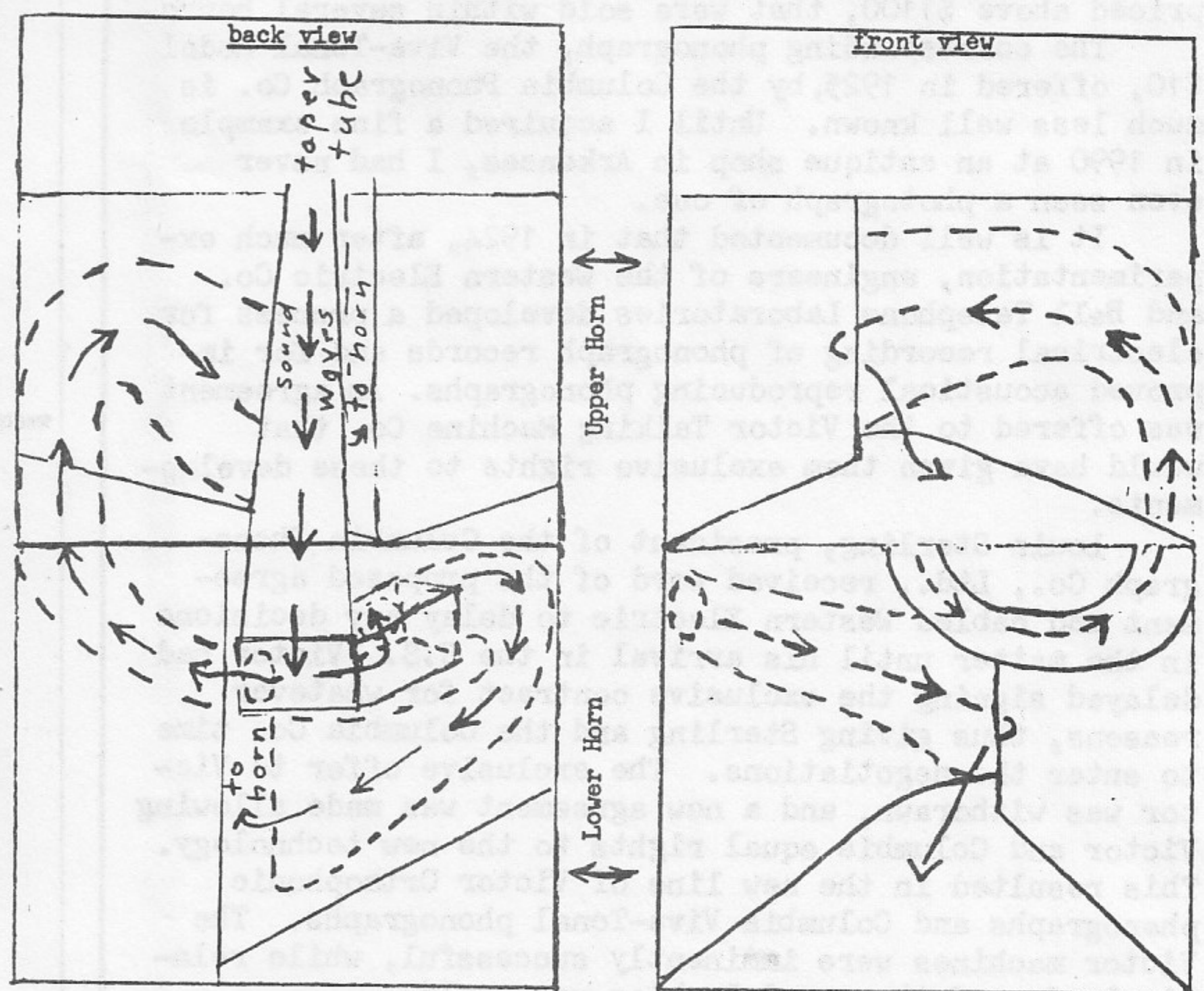


figure 6. Viva-Tonal Horn System
Dual Tonal Chambers

number of these machines utilized a re-entrant type horn (see figure 2), which most collectors associate with the Western Electric/Bell developments. I have concluded from my research and find it very interesting that Columbia never produced a re-entrant type horn. The horn used in their largest instrument of the Viva-Tonal genre, the model 810 (see figures 1 & 4) actually consists of two entirely separate horns, one larger for bass re-enforcement and one smaller for treble re-enforcement (see figures 5 & 6). Other Viva-Tonal models that I have seen, even relatively large consoles, used simply a conventional single horn arrangement without the re-entrant feature.

Apparently the technology that Victor and Columbia wanted from Western Electric/Bell centered more on methods of electrical recording than on acoustical reproduction (horns and reproducers), since there is no similarity in horn configuration between Victor and Columbia models. Comparing the reproducers, one notes that the Victor uses the spider device with its aluminum diaphragm, while Columbia, on the other hand, directly attaches the stylus bar to the aluminum diaphragm. Victor uses ball bearings for its stylus bar lateral attachment while Columbia uses the conventional needle bearings.

Regarding acoustical comparison of the Victor 8-30 with the Columbia 810, I have observed that the 8-30 has a stronger bass as would be expected from its larger single re-entrant horn. The Columbia total horn area is larger, but since it is divided into two separate areas, it has a more brilliant sound with less convincing bass response. The Columbia is quite handsome, especially when its unique self-contained folding doors are open to reveal the lovely but fragile grille.

HERE & THERE

From time to time we receive requests for information about the late Gladys Rice, whose primary recording work was done for Edison. While there is little biographical information we can pass along, we recently came across the following anecdote from the liner notes of Joan Morris and William Balcom's mid-1980s Nonesuch album "Blue Skies" (#9 79120-1), and we thought it interesting enough to quote in its entirety:

Berlin was commissioned to write "Russian Lullaby" (1927) for the opening of the Roxy Theatre in New York. Historian Ben M. Hall describes the occasion in his book The Best Remaining Seats (1961: Bramhall House, New York): "Douglas Stanbury, stalwart baritone of Roxy's Gang, stood on the stage apron, uniformed as a cossack. As he sang, the lights behind a scrim curtain came up to reveal Gladys Rice crouched over a cradle, in a hut many wolfcries away, while an almost invisible chorus rose on an elevator platform at the rear of the stage, humming an accompaniment to the ballad.

Those of us who were privileged to attend the get-togethers at the Edison National Historic Site in the mid-1970s will recall being enchanted by the frail Gladys Rice and robust Douglas Stanbury some fifty years later, making this charming tableau even more poignant.

Joe Pengelly is looking for information about one George Morgan, an English male soprano who evidently had some career in the U.S. He is also seeking the

whereabouts of a silent film made by Richard Jose titled "Silver Threads Among the Gold." Anyone who can assist with either of these is asked to contact him at 36 Thorn Park, Mannamead, Plymouth, England PL3 4TE.

The U. S. Postal Service has recently issued a series of stamps commemorating famous comedians of the past, featuring cartoons by Al Hirschfeld. We were pleased that Fanny Brice, whose first recording was made for Columbia in 1916, was included in the set.



Richard Gesner tells us that in the movie "Die Hard 2," Bruce Willis walked into a janitor's room to the strains of "Old Cape Cod" as sung by Patti Page. "He went over and shut off the 78 record player. The record that was playing was not a black Mercury but an RCA black label, which I swear was a Swing Classic label!"

Brian Boyd would have been pleased. The reverse of Natalie Cole's popular "Unforgettable" is Willard Robison's "A Cottage for Sale." Unfortunately, the composer's name is misspelled as "Robinson," but it is fascinating to see this popular singer/composer from the 1920s on the label of a record that hit the charts in 1991! Brian's monograph on Robison, by the way, is still available from us, and more information can be found in the advertising section.



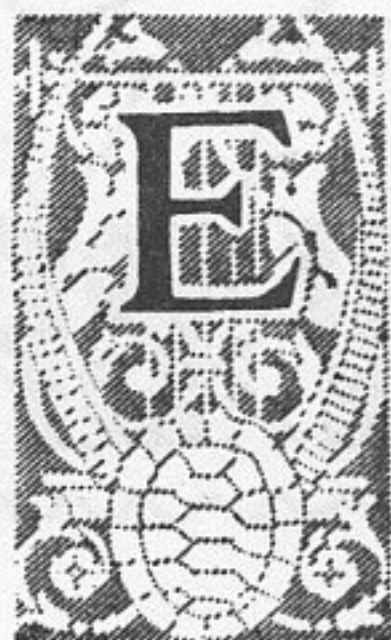
Ron Hatfield, P.O. Box 1714, Bucksport, ME 04416, is interested in compiling a discography of the Eucom label, but has had little success in obtaining information. Please contact Ron if you're able to assist him with his research.

The Edison National Historic Site announces that the historic Edison water tower, a West Orange landmark since 1922, will be completely renovated this fall. The entire tower will first be sandblasted down to bright metal to remove all old paint layers. It will then be examined for structural deterioration and all

(cont. p. 17)

The AEOLIAN-VOCALION

A Statement by the President of the Aeolian Company



EVER since we announced the Aeolian-Vocalion in the New York newspapers last winter, there have been many surmises as to the policy this Company would pursue in regard to it.

As the instrument has become better known and its unusual features recognized, queries from musicians, members of the music trade and others, regarding our attitude have become so numerous that it has been deemed advisable to make a public statement.

In the first place let me say that the Aeolian-Vocalion was not designed to be what might be called a "popular phonograph"; that is to say, it is not our intention to produce an enormous number annually, or to seek broadcast representation.

We believe the market is already well-supplied with the very low-priced instruments, and that these admirably serve their purpose.

But it is with the phonograph that purports to be a serious musical instrument—that is adopted for educational purposes and finds its way into homes where music is known and appreciated—that the Aeolian-Vocalion has entered into competition.

This is not to be construed that the Aeolian-Vocalion is inordinately high-priced or is not available for the lighter forms of musical entertainment, such as dancing, etc.

The reverse of this is the case, as its prices are surprisingly moderate, considering its advantages, while its unusual body and depth of tone give it great "carrying" power for dancing. But as its character is such as to make it appeal most strongly to people of musical taste, the Aeolian-Vocalion will be handled with the conservatism such an instrument deserves.

We feel, as a matter of fact, that the Aeolian-Vocalion is one of the most important musical instruments that has yet appeared.

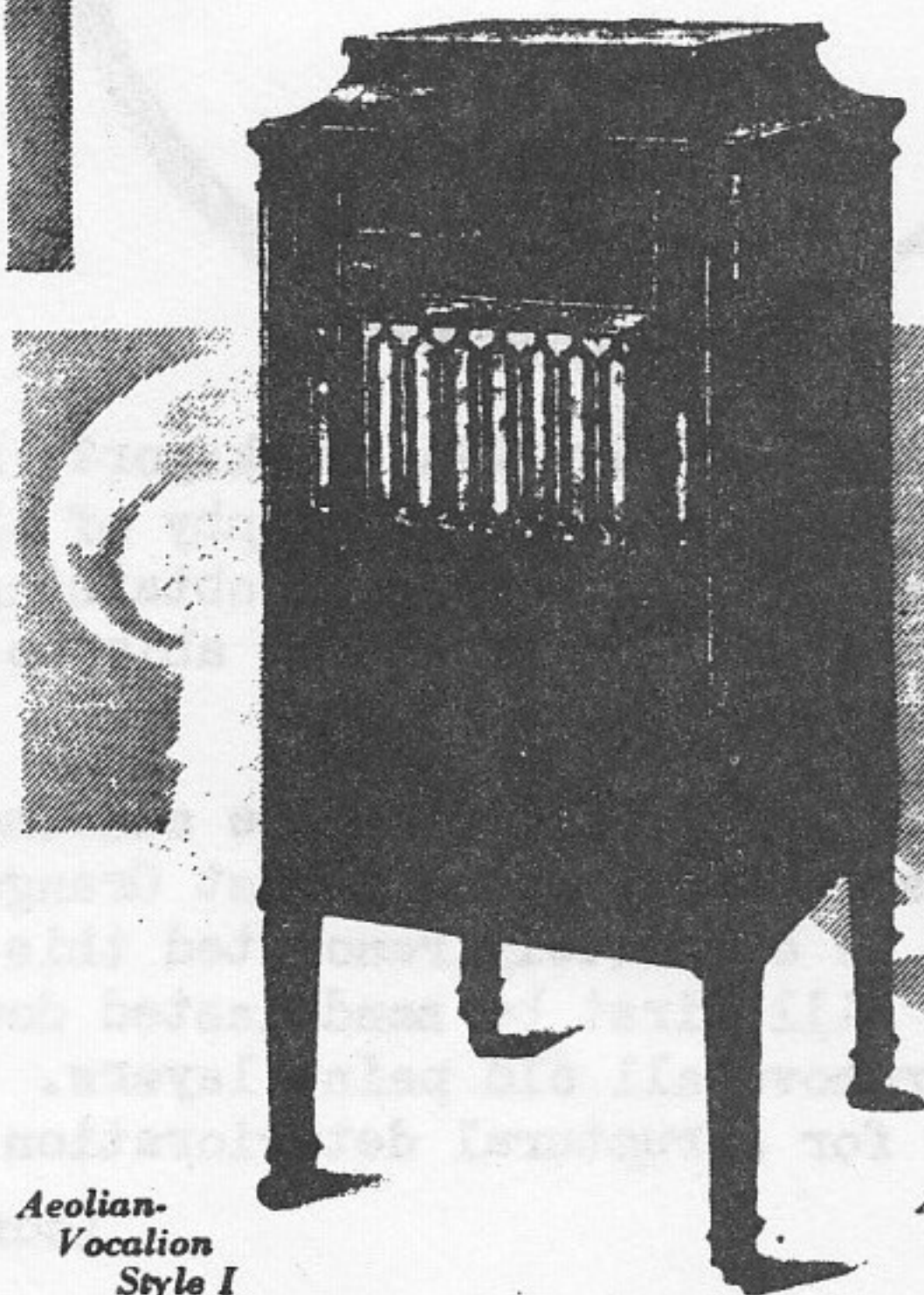
The phonograph itself occupies a peculiar field. It is the interpreter of all music, instrumental and vocal. It appeals to every taste and is the most practical and broadly useful means of supplying music, ever devised.

This Company long ago realized the musical possibilities of the phonograph. And, I may add, that the decision to enter the field as a manufacturer was not made until it had proved its ability to develop these possibilities.

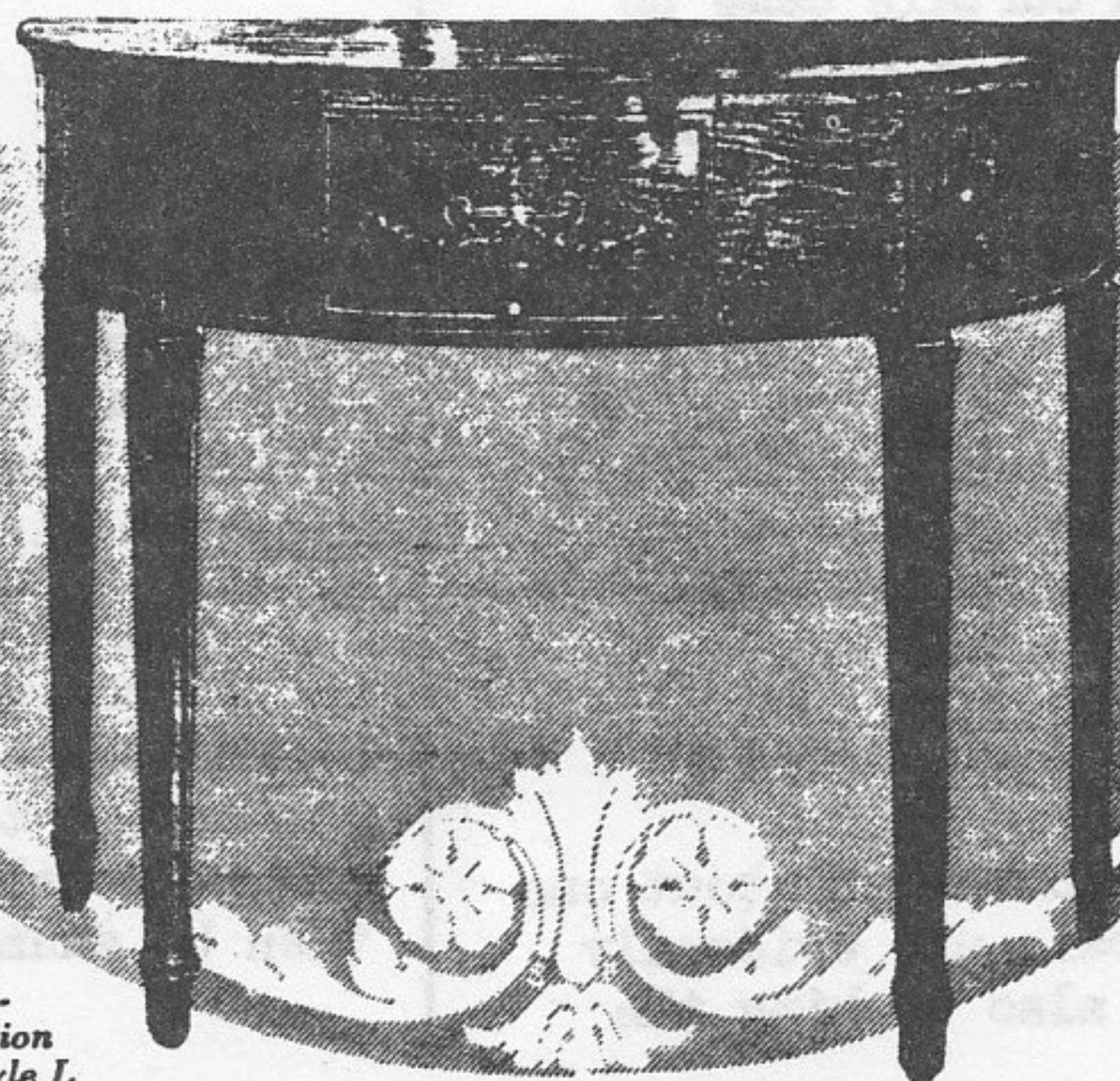
The wide-spread comment that has been made on the obvious superiority of the Aeolian-Vocalion is a significant and gratifying tribute to the musical knowledge and mechanical skill of the men composing the Aeolian experimental staff.

Several years ago I was asked by an acquaintance who had recently returned from a trip around the

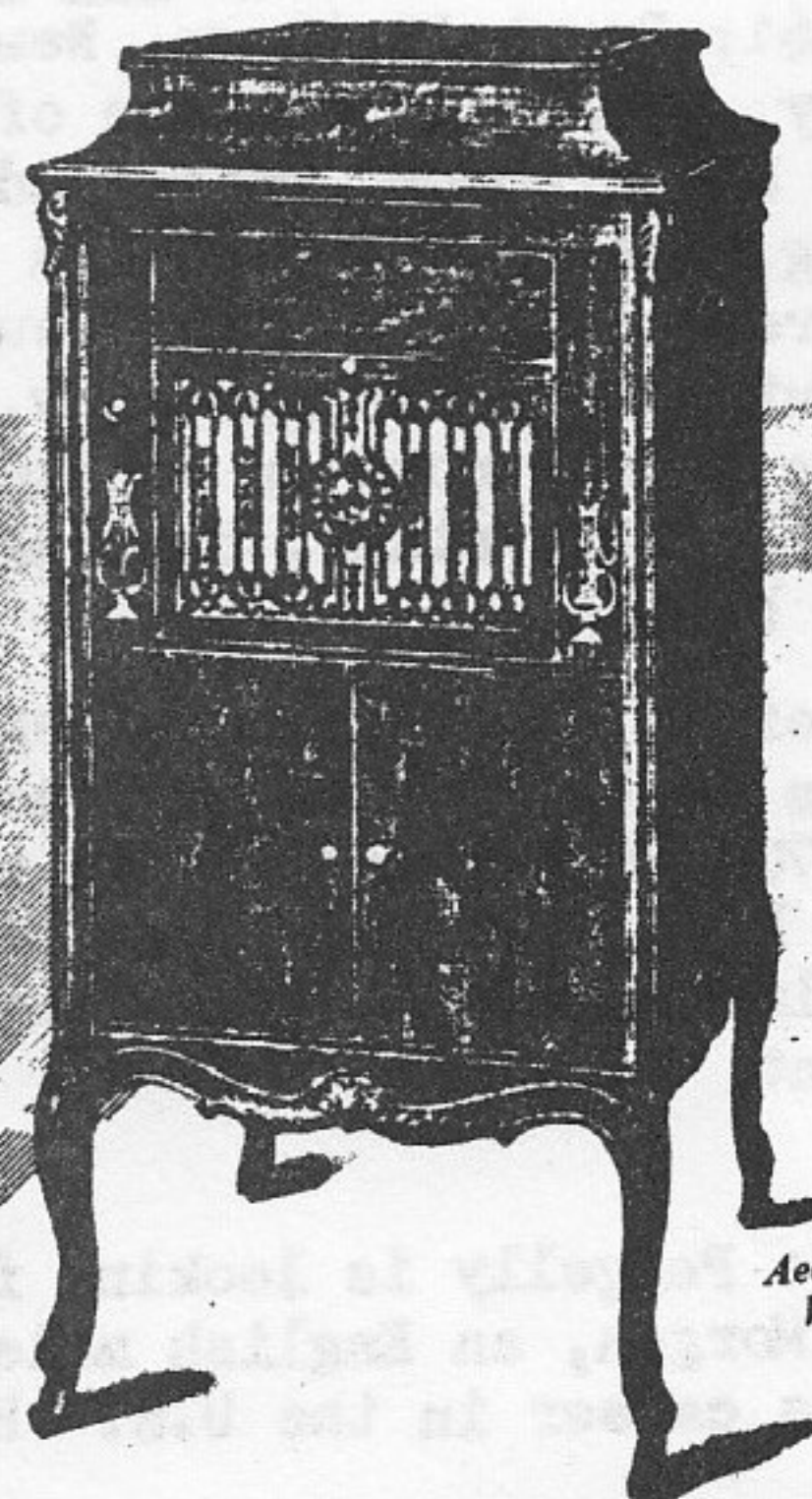
Aeolian-Vocalions are obtainable in a wide variety of beautiful styles, which are on a par with the best examples of modern, artistic furniture designing.



Aeolian-Vocalion
Style I



Aeolian-Vocalion
Style L



Aeolian-Vocalion
Style K

world, "what was the secret of the Aeolian Company's world-wide success?"

He had visited the principal cities of Australia and Europe, and had seen the large Branches we maintain in those cities. Everywhere he went he had found Aeolian instruments in evidence and universally regarded as the leading examples of their respective types.

I replied to his question by stating that while there were undoubtedly many contributing factors, I believed Aeolian success was chiefly due to a spirit that pervades the whole organization and has frequently been commented upon—that of dissatisfaction with present results and the determination to produce *the best*, whatever the instrument or article might be.

This spirit is certainly brought to a very pronounced materialization in the Aeolian-Vocalion.

I have personally been in almost daily touch with those responsible for it and have been gratified, and sometimes even amazed, at their enthusiasm and resourcefulness.

From the period, several years ago, when we first began to investigate the possibility of developing the phonograph musically, until the Aeolian-Vocalion was finally put upon the market, their zeal has never flagged.

During this whole period, hardly a month passed that did not bring to light some new discovery or new application of acoustical principles which would tend to improve the phonograph.

Indeed, the only one of the Aeolian-Vocalion's important musical features not directly attributable to the Aeolian Company's own staff, is the device for controlling tone, known as the Graduola. This was the invention of Mr. F. J. Empson of Sydney, Australia, the exclusive rights for which we secured two years ago.

In this connection it may not be amiss for me to remove a misconception which is sometimes entertained regarding the Graduola.

Wonderful and entertaining as the phonograph is, its value is seriously curtailed unless it possesses some method of tone-control.

Catalog showing styles and giving prices will be furnished free upon request. Address Dept. C.
THE AEOLIAN COMPANY AEOLIAN HALL, NEW YORK

That manufacturers have recognized this is evidenced by the doors, shutters, etc., with which they have equipped their instruments, the system of interchangeable needles some provide, and by dozens of inventions on record here and abroad.

Mr. Empson's invention provides the only satisfactory method of tone-control yet produced and has been adopted as an exclusive feature of the Aeolian-Vocalion.

While not arbitrary—that is, it may be used or ignored at will—its advantage when utilized, is two-fold.

It permits the introduction of delicate shadings in tone-color, without actually changing an artist's own technique and expression, and thus obviates record "monotony."

And it compensates for the recognized limitation in the present method of making records, by enabling one to play with extreme delicacy without smothering the tone with doors, or losing any of its tints by using very soft needles.

Indeed the Graduola, or some device equally effective, is an essential part of any phonograph, which, like the Aeolian-Vocalion, makes its appeal to people of genuine musical taste.

And this is the appeal which the Aeolian-Vocalion is designed to make.

We believe the phonograph has an important mission. But we also know that in the past it has been subject to some measure of criticism, from people who were musical.

In the Aeolian-Vocalion this Company has produced a phonograph which goes far towards meeting this criticism, and it is the requirements of people of genuine musical taste and perception that the Aeolian-Vocalion is designed to supply.

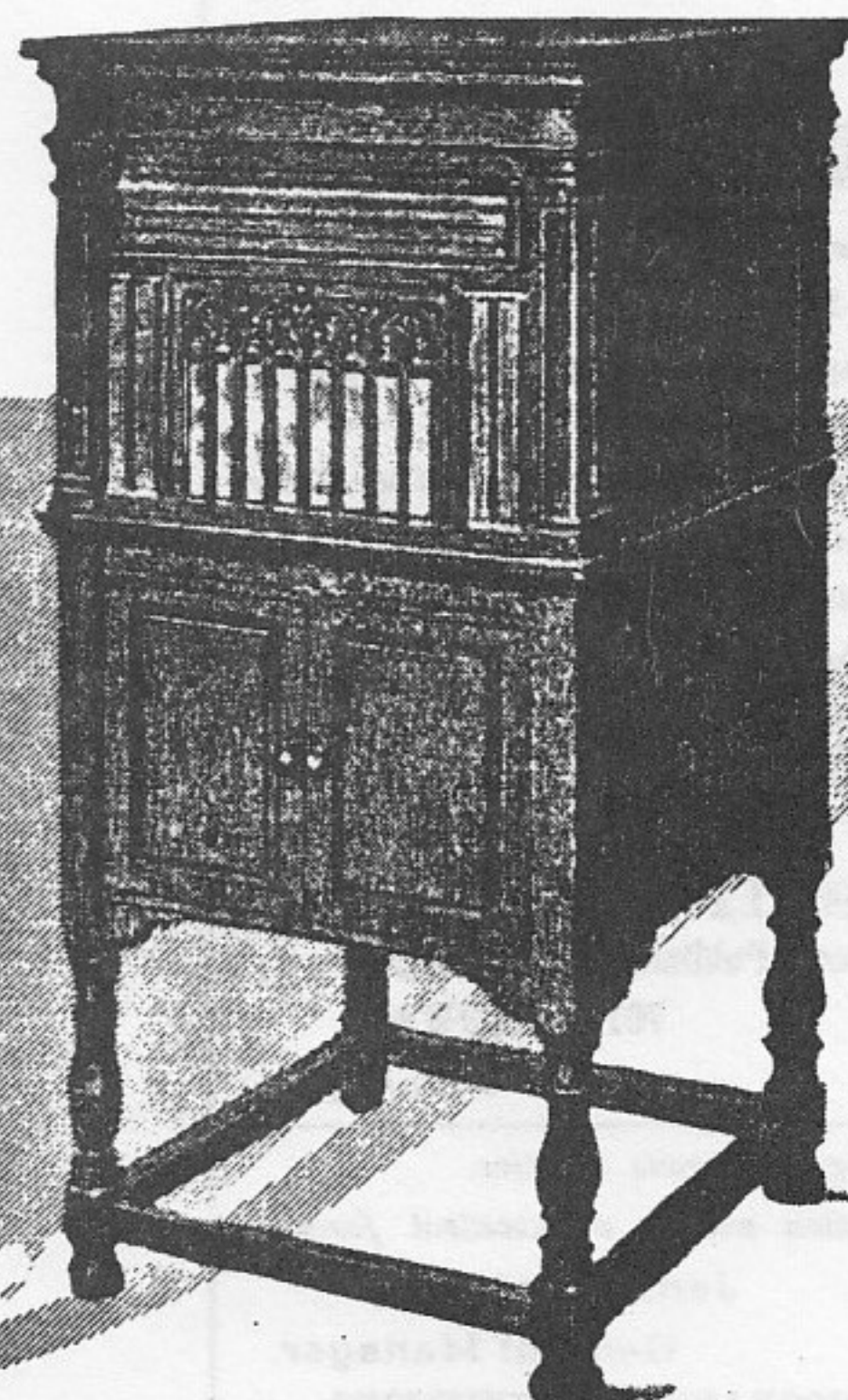
(Signed)

H. J. Empson
President of the Aeolian Company.

Owing to its limited output, the Aeolian-Vocalion will be represented only in certain cities, for the present. It will be necessary, therefore, for most of those who desire to hear it to write to this Company direct for information as to how they can do so most easily.



Aeolian-Vocalion
Special "Art" Design



Copyright, 1915
by The Aeolian
Company

Aeolian-Vocalion
Special "Art" Design

AD LIB:

A look at "commercial" recordings
from the first half of the century

— by Kurt Nauck

Many of us are old enough to remember the endless number of demonstration records issued by various record manufacturers in the 1950's and 60's. These records touted such advances as full-frequency range recording, hi-fidelity, stereophonic recording and quadrophonic sound. Though the record buying public had never before been deluged with so many recordings of the demonstration variety, the concept itself was nothing new. In fact, demo records of one sort or another have been around for as long as the phonograph itself.

Though actual examples are non-existent, recordings were made on tinfoil phonographs as early as 1878 which served to demonstrate the novelty of Edison's latest invention. Obviously, a tinfoil recording could only be reproduced once or twice before it was no longer intelligible. Fortunately, a song was written expressly for the purpose of demonstrating the tinfoil phonograph, and copies of the sheet music still exist today.

The name of this piece is *The Song of Mister Phonograph*, and the words and music are credited to "H.A.H. von O Graph"! The sheet music was given to phonograph exhibitors with an insert explaining its use. (See illustration.)

The song itself comprises two verses and a chorus:

First Stanza:

My name is Mister Phonograph and I'm not so very old;
My Father he's called Edison and I'm worth my weight in gold.
The folks they just yell into my mouth and now I'm saying what's true:
For just speak to me I'll speak it back and you'll see I can talk like you!

Chorus:

My name is Mister Phonograph and I'm not so very old;
My Father he's called Edison and I'm worth my weight in gold.
My Father he's called Edison and I'm worth my weight in gold.

Second Stanza:

I'm the fruit of modern sciences, (the bud was hard to raise);
But "sprouts" and num'rous Phonographs are accepted with goodly praise.
Now silence no longer is golden and words like "Truth" shall not fail,
And I sing to you, as I make my bow, for Edison's Phonograph hail!

Would it be safe to assume that this was a rush job? Perhaps it is fortunate that no recordings of this song survived!

Mr G. Schirmer, Music Publisher & Dealer,
701 Broadway, has just published for the author, the latest
novelty (herewith find specimen copy) entitled:—

"The Song of Mister Phonograph."

which has been sung with great success at the Phonographic
Exhibitions in New-York.

It is just long enough to be sung into one sheet of
tin-foil and is admirably reproduced.

A discount of fifty per cent (50%) will be allowed
to Phonograph Exhibitors on the retail price, which is
twenty-five cents (25 cts.) per copy.

Orders will be filled C. O. D. unless accompanied
by draft, or postal money order.

Do not enclose any money in letters.

Send all orders to

G. SCHIRMER,
Music Publisher and Dealer,
701 BROADWAY,
New York, City.

This is a good song and quite effective.

Its Introduction will be an excellent feature.

James Redpath,
General Manager.

EDISON PHONOGRAPHIC EXHIBITIONS.

Emile Berliner also took advantage of the recording medium to promote his new invention, the Gramophone. This machine was manufactured by the German firm of Kammerer and Reinhardt and played 5" discs. The following song was issued in England as a 5" record and was entitled "My Name is the Gramophone".

My name is the Gramophone, I've no teeth or tongue,
If you ask me my age, I'm still very young;
Yet I sing any song that ever was sung,
And speak every language under the sun.
You may sing, you may laugh, and even may cry,
Back it all comes to you soon in reply;
Whatever each word you give to me,
Returned again each word will be.
The rush of the river, the ocean's roar,
The surges thundering on the shore,
The cry of man, or beast, or bird,
Or any sound that e'er was heard;
And yet I am dead, devoid of breath,
And my silence is like the silence of death.

Though the lyrics are less contrived than the tinfoil song (albeit not by much!), their veracity leaves a lot to be desired. Perhaps Berliner envisioned a home disc recording process that he never got around to figuring out. Anyway, in 1895, Berliner issued a similar recording entitled "On the Gramophone". This 7" disc was assigned No. 619. One year later, Berliner No. 637 was released with the same title.

Demonstration records of one sort or another continued to be issued by various phonograph companies down through the years. In coming issues of *The New Amberola Graphic*, we will take a look at some other demo records. In the meantime, if you wish to read more about the subject, refer to the articles by George Blacker and Tim Brooks in *The New Amberola Graphic*, No's. 4, 14 and 15. These articles provide transcriptions of the following demo records: the Columbia Special Demonstration Double-Disc Record of 1910, the Special Columbia Advertising Record of 1913 (American and Canadian versions), the Pathé Demonstration Record No. 2 of 1917, and the 1912 Edison Diamond-Disc Demonstration Record. A transcript of the Edison Advertising Cylinder may be found in *The Hillendale News*, No. 40.

I am still seeking information regarding Durium recordings (other than the standard Hit-of-the-Week records). If you have any Durium records, any size, foreign or domestic, please contact me with the specifics.

Kurt & Diane Nauck
1940 E. Allegro
Houston, TX 77080
(713) 468-3472

* * * * *

Kurt and Diane Nauck sell collectors' records
through periodic mail auctions

* * * * *

(cont. from page 3)

mould number. Then check (with a very strong light and magnifying glass if necessary!) to see if there's any evidence of a former record ever existing. Please let me know what you find, even if there's nothing. I'll report the findings in a future issue.

Post script: Bill Bryant was discussing this oddity with Paul Newth, and Paul replied that he had had such a record at one time. He couldn't remember the title, but the number was 4881. When I looked it up, it turned out to be another solo by Ernest Hare. Weird, or what!

Broome: The First Black Record Label?

by Tim Brooks

While skimming Patricia Turner's recent book Dictionary of Afro-American Performers (Garland, 1990), which contains sketchy discographies for a number of early black recording artists, I noticed a short entry for the Broome label of Medford, Massachusetts. One of the most obscure labels of the late acoustic era, Broome is interesting both because of its artists and its ownership. Its brief list of issues includes some famous and otherwise unrecorded black artists; and it was quite possibly the first black-owned label, predating by as much as two years Harry Pace's Black Swan, which is usually accorded that honor.

But was Broome really a label? I have owned one of these records (No. 51) for years, but had never seen anything about it in print, in either contemporary or modern sources. The label itself reveals little. It does not look like the product of any major label of the time, yet the disc is so well-recorded that it almost sounds electrical.



The contents of No. 51 are fascinating. On one side is the famous composer Harry T. Burleigh, and on the other well known composer and choir director Edward H. S. Boatner, each singing a Negro spiritual. This is apparently Burleigh's only vocal recording, although he is sometimes credited as pianist on a private Emerson issue made in late 1921. These and other Broome issues are often missed entirely in modern books and articles. As recently as 1990, a biography of Burleigh by Anne Key Simpson (Hard Trials, Scarecrow Press) stated unequivocally that "Harry T. Burleigh's own voice was never recorded." Obviously it was.

Ms. Turner has shared with me her research on Broome, and I have added some of my own, but we still know very little about the company. So this short article is a plea for help. If you have copies of any Broome records, or any other information about the label, please let us know, care of the GRAPHIC.

According to Turner, George W. Broome is first mentioned in the black newspaper Crisis in 1918 as the sales manager for Roland Hayes Phonograph Records. Hayes, a distinguished black tenor, ran a mail order business selling copies of classical and art recordings he had paid to have made at Columbia in 1917 and 1918.

Hayes did not operate his own label, however. Advertisements explicitly stated that his records were "manufactured by the Columbia Graphophone Co," and copies bear the Columbia "personal" label.

In the fall of 1919 Broome launched his own label, calling it "Broome Special Phonograph Records." Artists included several high-class black concert artists--but not Hayes. A news item in the October, 1919 Crisis reported that the first two issues listed in the discography below had been announced in September. Later advertisements in the same paper (early 1920) listed the first three, pricing them at \$1.25 plus \$0.25 for packing and insurance. Tantalizingly, ads also offered an illustrated catalog, copies of which have not been found. Evidently Broome continued his operation for several years; he is listed in the 1923 edition of the Talking Machine Trade Directory (which gives the label an erroneous start date of 1920). The 1923 entry gives the label's address as 23 Clayton Avenue, Medford Mass., and states, "Geo. W. Broome, sole owner and manager, Manufactures 'Brown Seal' lateral cut records. Made by Negro artists exclusively. Markets its products direct by mail."

Broome No. 51 is a rather plain, lightweight record with an exceptionally clean surface. The label has black lettering on a light brown background, and the pressing looks unlike that of any recognizable (to me) major label, including the nearby Grey Gull complex of Boston. It presumably dates from slightly later than the 1920 advertisements mentioned above, since the price on the label is \$1.00 (the industry reduced prices in early 1922). Turner reports that the Cole-Talbert Broome has blue print against a white background.



A listing of the four known Broome issues, with their incomprehensible catalog and matrix numbers, follows. (The "No. 1" etc. shown in ads was apparently for ordering purposes, and not a catalog number.) The Cole-Talbert and White issues are particularly perplexing; according to eyewitness reports they contain identical matrix numbers for two different recordings! The reverse side of the Cole-Talbert is blank. The reverse of the White also has no label, but actually contains an English matrix issued on U.S. Gennett #9080, side B. To further confuse matters, 9080B has been reported as the catalog number of the Cole-Talbert Broome.

(cont. over)

Many mysteries remain. Who pressed Broome? One of Turner's interviewees said it was Columbia, but there is the matter of the Gennett matrix. Perhaps more than one company did the pressing. Were there other releases? The mention of a catalog suggests that there were, and Edward Boatner himself told Turner in 1979 that he had made three recordings of spirituals arranged by Burleigh for the label. One rumor has it that the Broome family still lives in Medford, although efforts to contact them have been fruitless. Any information that readers might add about Broome would be greatly appreciated.

Provisional Discography

Broome No. 51

"Go Down Moses" (Burleigh) sung by Harry T. Burleigh (mx. 45-1-1)

"Sometimes I Feel Like a Motherless Child" (Burleigh) sung by Edward H.S.

Boatner (mx. 85-2-1)

[Note: listed in ads as No. 1]

Broome No. 9080B

"Villanelle (Dell 'Acqua)" sung by Florence Cole-Talbert (mx. 1410x)
(reverse blank)

[Note: listed in ads as No. 2]

Broome No. ? (label damaged)

"Cradle Song" (White) violin solo composed and played by Clarence Cameron White (mx. obscured, but probably 34-5-2)

"So Near the Kingdom" by Robert Carr and Ethel Toms (mx. 1410x) (no label;

"9080B" also appears in the wax)

[Note: listed in ads as No. 3]

Broome No. A

"Atlanta Exposition Address" speech by Booker T. Washington (mx. 14605)
(reverse blank?)

[Note: copy at the Library of Congress. This is a Columbia recording made on Dec. 5, 1908, and previously sold in small quantities with a Columbia Personal label.]

Thanks to Patricia Turner, Martin Bryan and Bill Bryant for help in parting at least some of the cobwebs surrounding Broome.

New York Times
Aug. 20, 1991

C.B. Hutchenrider, Clarinetist, 83, Dies

Clarence B. Hutchenrider, a clarinetist who emerged as a top-ranking instrumentalist when he worked with the Casa Loma Orchestra 50 years ago, died on Sunday at the Beth Israel Medical Center in Manhattan. He was 83 years old and lived in Fresh Meadows, Queens.

He died of lung cancer, said David Ostwald, leader of the Gully Low Band, with whom Mr. Hutchenrider performed until his final illness.

Mr. Hutchenrider's career began in the 1920's and at the end of that decade he had performed with two notable ensembles: one led by Ross Gorman, the other by Tommy Tucker. In 1931, he brought his gritty-tone style to Glen Gray's Casa Loma Orchestra and was the orchestra's pre-eminent soloist. He remained with that band until 1943 when a lung ailment forced him to take a year off.

He did studio work in Jimmy Lytell's band for ABC radio and at various times worked with Vince Giordano's Dixieland band, the New California Ramblers and the New Orleans Night-hawks. He also led his own trio. Until last year, he performed with Mr. Ostwald's Gully Low band, which he joined in 1982.

He is survived by his wife, Barbara.

OBITUARIES

Chicago Sun Times, Sept. 5, 1991

Charlie Barnet, 77, jazz saxophonist, bandleader

By Connie Cass
Associated Press

SAN DIEGO—Jazz saxophonist Charlie Barnet, who in the 1930s became one of the first white big-bandleaders to integrate his orchestra, died Wednesday. He was 77.

Mr. Barnet, who had homes in Palm Springs and San Diego, died at Hillside Hospital here, a nursing supervisor said. He had Alzheimer's disease and pneumonia, said family friend and former band member Benny Lagasse.

Mr. Barnet was credited with discovering singer Lena Horne. He hired black musicians, including Frankie Newton and John Kirby, as early as 1937.

His was one of the few predominantly white swing bands to play the Apollo Theater in New York City's Harlem.

Integration came naturally to Mr. Barnet, a devotee and emula-

tor of Duke Ellington, said Lagasse.

"That was Charlie, that was the way he was," Lagasse said. "It was the style he played. It was a musician's band; he played what he liked to play."

Mr. Barnet's early hits included "Pompton Turnpike," "I Hear a Rhapsody" and "Where Was I?"

He wrote more than 25 Billboard pop chart hits from 1936 to 1946. His theme song was Ray Noble's "Cherokee."

The son of a railroad executive, Mr. Barnet was born on Oct. 26, 1913, and grew up in New York City. He rejected a law career for music early on. At age 16, he led a band on an ocean liner.

He reveled in the music, drugs and women that filled a band's life on the road. In his 1984 autobiography, *Those Swinging Years*, he wrote, "I found the idea of life on the road very intriguing... I probably was more enthralled with the life than the music—at first."

Mr. Barnet's last regular big band broke up in 1947, though he continued to lead smaller groups.

Reference books number his marriages variously at six, 10 and 11. He is survived by his last wife, Betty, and a son.



Charlie Barnet

The Buffalo News/Friday, May 10, 1991



Rudolf Serkin: last concert was in 1988.

Rudolf Serkin, famed pianist, dies at age 88

Associated Press

GUILFORD, Vt. — Rudolf Serkin, one of the world's great concert pianists, died here Wednesday night of cancer, his publicist, Mary Lynn Fixler, said Thursday. He was 88.

Serkin, a lanky, bespectacled man who once was described as looking "like a benign and slightly befuddled chemistry professor,"

had been under hospice care.

He made his debut in 1915, at age 12 and had his last major concert in 1988. In 1939, he became a member of the Curtis Institute in Philadelphia, and later became its president. He also was longtime head of the annual summer music festival on the Marlboro College campus in southern Vermont.

In contrast to Vladimir Horowitz, who played with dazzling technique and Artur Schnabel, the Romantic stylist whose gusto made his playing bracing and invigorating, Serkin had a clean attack and firmly controlled anti-sentimental approach. Many critics considered him profound.

A concert in Berlin with the Busch Chamber Orchestra in 1920 led to an association with that group, often performing Bach. Serkin became known as an admirable Bach interpreter.

Serkin was born in what is now Czechoslovakia. He was sent to Vienna to study piano as a child. In 1935 he married Adolf Busch's daughter, Irene.

Serkin made his American recital debut with Busch in a recital in Washington, D.C., in 1933. His American debut with orchestra was with Arturo Toscanini and the New York Philharmonic in 1936 and thereafter he made frequent appearances with major American orchestras.

For Serkin, nothing was more important than a performance that pleased the audience. "I believe in a unity in music," he once said. "I don't believe too much in style. If a performance doesn't move you, it is a bad performance."

Portland Press Herald, Thursday, August 15, 1991

Henry 'Buster' Smith alto saxophonist, band leader, arranger

Henry (Buster) Smith, an alto saxophonist and band leader who played an important part in the musical upbringing of Charlie Parker, died on Saturday in Dallas. He was 86.

He died of a heart attack.

Smith, whose other nickname was Prof, was among the most influential musicians to come out of the Southwest. As an arranger, band leader and saxophonist, he was associated with virtually every important big orchestra to come from Dallas, Oklahoma City or Kansas City, Mo.

In his graceful and flowing saxophone improvisations it is easy to hear a young Charlie Parker, whom Smith hired for one band.

Smith, who was born in Alldorf, Texas, began his professional career in Dallas during the mid-1920s, joining Walter Page's Blue Devils in 1925. The band, one of the more important territory bands of the period, from which the first famous Count Basie Band recruited many of its members, was based in Oklahoma City, but traveled through the Southwest. Smith eventually took over the leadership of the band, and while he was there it included such musicians as Lester Young, Jimmy Rushing, Eddie Durham, Oran (Hot Lips) Page and Count Basie.

Sam Goody, Who Started Chain Of Record Stores, Is Dead at 87

By JAMES BARRON

Sam Goody, a toy-store owner who turned a hugely profitable sideline — selling scratchy, breakable 78-r.p.m. records — into one of the world's largest record stores, died yesterday at St. John's Hospital in Queens. He was 87 years old and lived in Woodmere, N.Y. He died of heart failure, said his son, Howard.

Mr. Goody's record business boomed in the years after World War II, when long-playing records were just catching on and audiophiles were switching from shellac 10-inch disks to nonbreakable 12-inch ones.

The Sam Goody chain today includes 320 stores across the country. Many of them were not opened until after Mr. Goody sold the business and his name in the 1970's. That was long after his flagship store on West 49th Street in Manhattan had become known as a New York phenomenon. Four thousand customers a day were said to jam the aisles, browsing through bins crammed with 38,000 LP's — a large inventory in the days before chains had hundreds of record stores from coast to coast.

In 1955, Mr. Goody's cash registers rang up 7 percent of the total national sales of 33½-r.p.m. disks and a gross income of nearly \$4 million.

One of First to Cut Prices

Even though he had a comfortable slice of the market, Mr. Goody was one of the first record sellers to cut prices. In the 1950's, when the average long-playing record had a list price of \$3.98, Mr. Goody sold it for \$3.25.

Mr. Goody played the role of the number-crunching businessman in his store; he hired people who knew music to advise customers on which was more electrifying, a Eugene Ormandy recording of a symphony or a Leopold Stokowski. "I can't stand listening to anything more highbrow than a Strauss waltz," he said in 1954.

That may have been why Mr. Goody — born Samuel Gutowitz on Feb. 25, 1904, but nicknamed "Goody" as a child — did not get into the record business in the first place. It happened almost by accident one day in 1938, when a customer at his toy-and-novelty store in lower Manhattan asked if he had any records.

"I said, 'Why records?'" Mr. Goody recalled later. "I thought they went out with the dodo birds. This fellow said he was looking for old records by people like Caruso and Alma Gluck and Paul Reimers and Tomagno and people like that, and that he'd be willing to pay from 50 cents to a dollar for certain records. I told this fellow I knew where there was a stack of old records and



The New York Times, 1988

Sam Goody

that I'd bring them down to the store for him in a day or two."

Resold Records for \$25

A few days earlier, Mr. Goody had stepped on a pile of old 78-r.p.m. records in the basement of his apartment building in Manhattan. He went home and bought the records from the superintendent for either three cigars or a can of beer — the exact price varied as Mr. Goody told and retold the story over the years.

Mr. Goody cleaned the records and resold them for \$25. "I said to myself, this is a beautiful business. What am I doing wasting time with toys and novelties?"

Soon he was hunting down out-of-print vocal recordings and jazz records. It was a lucrative search: he bought 300 opera records from a family in Brooklyn for \$60 and turned a profit of \$1,100. After closing his toy store and moving uptown, he gambled on the future of the long-playing record, giving customers who spent \$25 a record player that would handle the new, larger, slower-speed disks.

Giving away 40,000 record players was a money-loser, but Mr. Goody was not worried. "That meant 40,000 new customers," he said.

Besides his son Howard, of Far Rockaway, Mr. Goody is survived by his wife, Sadie; another son, Barry, of Kew Gardens, Queens, and two daughters, Mildred Menashe of Far Rockaway, and Frances.

"Here and There" continued

necessary repairs made. Finally, the tower will be repainted in its previous aluminum color and the name "Edison" reapplied. The \$135,000 project is scheduled for completion in November.

Tim Brooks tells us that William Robyn, whose recording career began in the Teens, suffered an accident last spring and is now living with friends in New Jersey. At 96, Willie cannot get around as well as formerly (though he still goes for walks), but he is alert and very enjoyable to talk with. Collectors and others who know him through his records may want to drop him a line, or call to chat. Though he has no records or memorabilia, he is happy to hear from them and quite

willing to talk about his career. His current address and telephone number are:

William Robyn
c/o Mr. & Mrs. Joe Lamont
112 Highwood Avenue
Englewood, NJ 07631
(201) 569-4918

Bear in mind that if you write, he may not be able to respond. By the way, Tim's lengthy biography and discography of Robyn is scheduled to appear in an upcoming ARSC Journal.

Ron Dethlefson adds the following Edison recordings to Dennis Ferrara's article about Charles Harrison which appeared in the last issue:

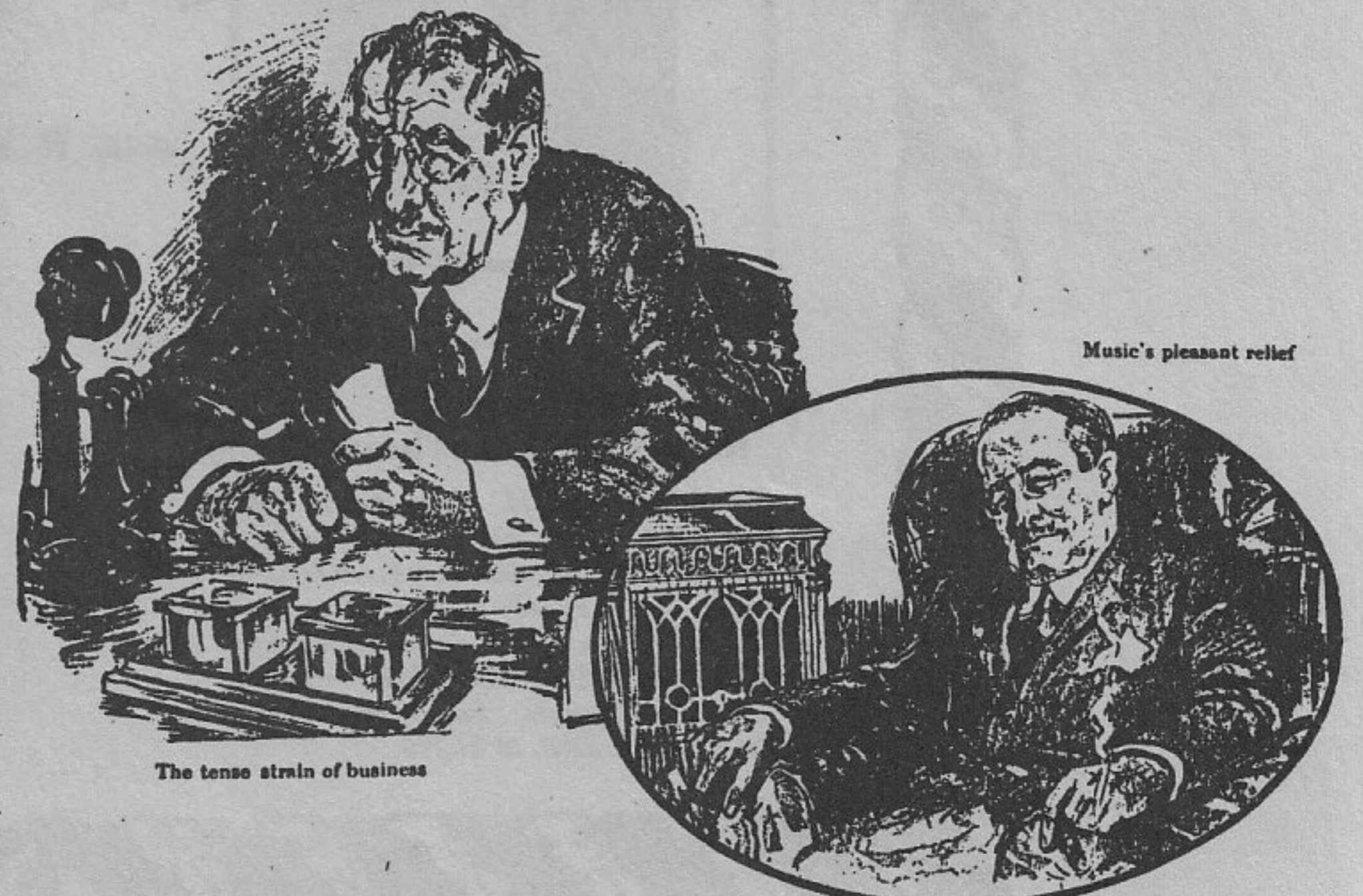
MX		Catalog #	BA
1078	Love Me and the World is Mine	50044	
2184	Funculi-Funicula	80105	2525
2964	My Sunshine	80171	2594
10822	Girl in Your Arms (Kaplan's Orch.)	51696	
10954	Valencia (Stillman's Orch.)	51738	5164
11586	My Daddy (Golden's Orch.)	51977	5326
11888	Momsy	52115	
18011	Among My Souvenirs	52150	5482
18111	In a Shady Nook... (W. H. Clark)	52182	
19197	I'll Always Be in Love with You	52593	5726
N901B	" " " " " needle-cut	14007	

At the annual conference this past spring in Atlanta of the Association for Recorded Sound Collections, the first ever ARSC Awards for Excellence were announced at the final dinner. The Lifetime Achievement Award was presented posthumously to Jim Walsh in recognition of his several decades' worth of writings, primarily documenting the lives of pioneer recording artists. We were also pleased (but not surprised!) that Dick Spottswood received an award for his encyclopedic Ethnic Music on Records.



Too tired to get dinner

Music brings back the "pep"



The tense strain of business

Music's pleasant relief

This definitive history of Edison Disc Records is available in three editions: the special hardcover, the regular hardcover and enlarged softcover. Whichever edition you choose, you'll find a wealth of information about Thomas A. Edison's commercial and experimental disc records.

But there's more. Each book comes with a portfolio of reproductions of original Edison sales literature like the 1913 Preliminary Disc List, 1917 Supplement, 1925 Export Flier, 1927 LP Conversion Booklet and other rare, high quality reproductions.



EDISON

DISC ARTISTS AND RECORDS 1910-1929

Second Edition

Send \$54.95 for your postpaid, regular hardcover copy (see box for special hardcover price) or \$21.00 for your postpaid softcover copy of **Edison Disc Artists and Records, 1910-1929** to:

Ron Dethlefsen
3605 Christmas Tree Ln.
Bakersfield, CA 93306

Tele: (805) 872-1530

"THE NEW VOICE OF THE SKIES"



The **EDISON RADIO**
and **RADIO-PHONOGRAPH COMBINATIONS**



Model C-2.
Radio with Electric Phonograph

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